

LONG LINES STAY

Parisian Women Have Their Way With the Modes.

GOWNS WILL STILL CLING

The Autumn Fashions as They Are Now Revealed.

Novelties in Fabrics, Trimmings and Colorings, but Not in the Chief Lines of Dress—Waists Longer, Skirts Fuller, New Tendencies in the Sleeves—Indications of a Winter of Elegance and Good Taste in Frocks—Moyen Age Ideas Less Fashionable—The Tailored Trotteur Suits in New Variations—The Beauties of the New Silks.

No more mysterious consultations and whisperings behind closed doors in the great dressmaking houses. No more excitement and curiosity among buyers. The Parisian openings are over, the buyers have made their choice, gambling upon the whimsical tastes of their home patrons. Every incoming steamer and dressmaker and importer, bringing with them models which have caught their fancy or which will, so they believe, catch their customers' fancy. Earlier cases



CLOTH AND SOUTACHE.

shipped in advance have already been opened and their contents have been displayed to the privileged few, if not exhibited at a New York opening, and now the season of these New York openings is upon us and revelations come thick and fast.

After all, there was but little to cause excitement. This statement may bring a groan of protest from readers who have seen some of the lovely French models, but it is true nevertheless. As we have prophesied all along any one of the late summer modes on the Continent had a very fair idea of what might be expected in the fall models, and where eclecticism was rampant there seemed no ground for belief that there would be a radical innovation—a swinging in line with some one idea newly launched.

Novelties in fabrics, trimmings and colorings are here, but the lines of the new



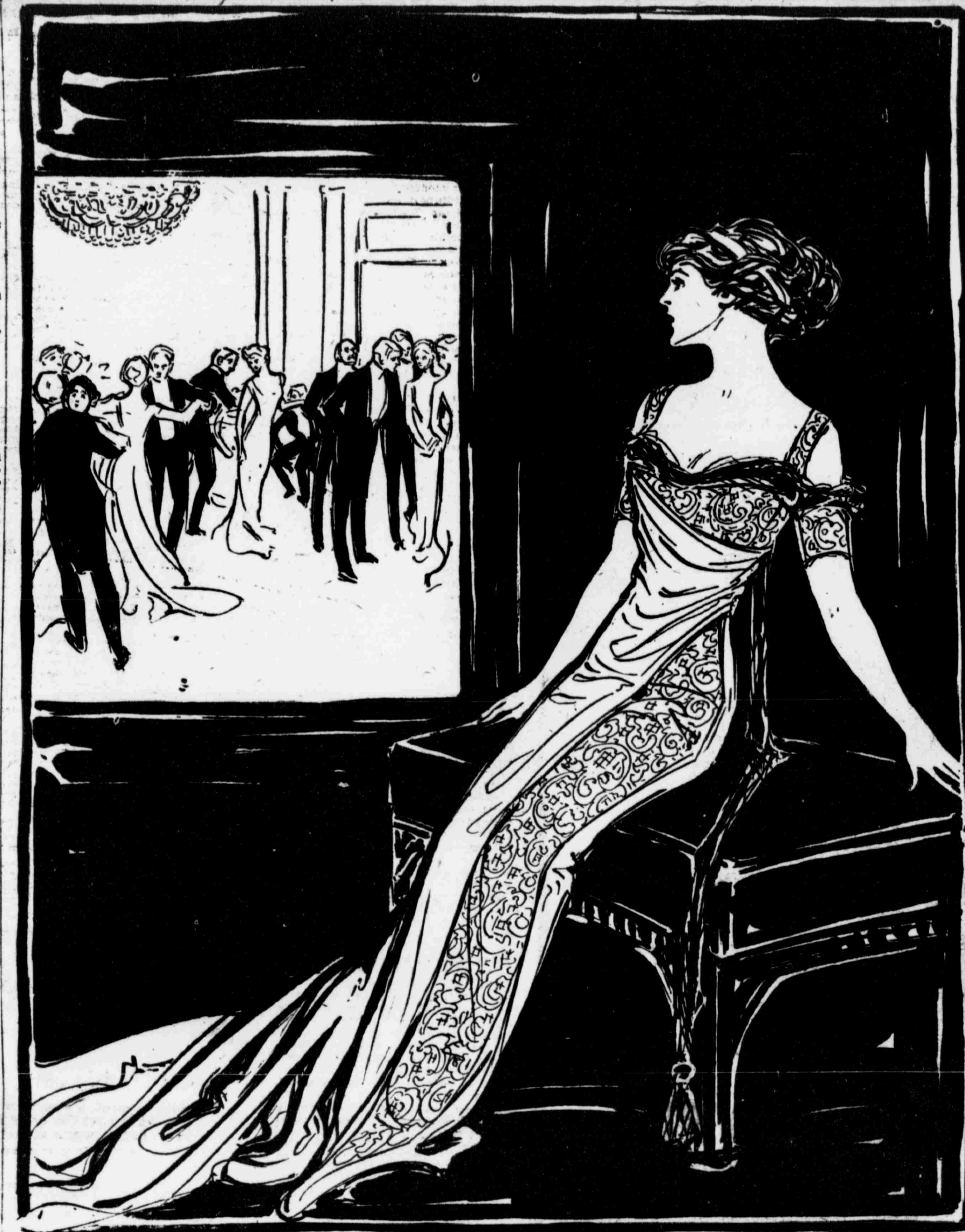
COAT EFFECT.

frocks are the lines of the late summer frocks with only digressions of detail to give them originality.

As a matter of fact the Parisian proved stubborn. She liked the clinging lines, they had just been developed to her satisfaction and she did not intend to give them up. Some of the famous dressmakers agreed with her, raising superior to the sordid conservatism that a thoroughgoing reign of drapery of the tucked up kind would mean a laying aside of entire wardrobes and consequent ordering of new ones to the distinct benefit of dressmaking exchequers.

After all this disinterested nobility of attitude is not so noble as it seems. The great dressmakers have all they can do in any event. Their patrons are of the class who order new frocks whether their old ones are demode or not. It is the minor dressmaker who profits by a definite revolution in the modes, and perhaps even the little changes of line which have crept into the fall programme will be enough to keep these minor dressmakers busy.

Last year's shortwaisted frock will not pass muster save in extraordinary cases, and there is more fullness in the skirts, even though those skirts still are soft and clinging. The sleeves, too, have developed new tendencies. The new model



PINK NINON OVER SATIN CREAM GUIPURE AND BLACK TULLE.

may, as has been said, hold few surprises for the observing critic who followed closely the vagaries of summer modes, yet the smart frock of this winter season will be easily differentiated from the frock of last winter.

Complicated drapery has not been ousted by devotion to "la ligne." It has merely made concessions. Many of the afternoon and evening frocks are most skillfully draped, but on the whole the long lines are retained, and bunched up draperies of the true pannier and overskirt type with which the fashion makers coquetted during the summer, have made no pronounced impression, longer and



CASHMERE AND SOUTACHE.

more clinging effects being favored even in the most intricate drapery. All this is good news. Indications point to a winter season of elegance and good taste. There will be extremes of one kind and another. There always are, but a large percentage of the handsomest models and sketches we have seen achieve grace and distinction without any spectacular freakishness of line.

Moyen age ideas still hold a place, but in their extreme form they have been commonized and caricatured until the ultra modish have grown a little tired of them, and the periods of the Louis and the Fleuris have furnished the largest share of the ideas for the new season. Straight, slender lines still prevail, yet there is a slight tendency toward closer fitting, and some of the models frankly reveal the waist and bust and hip curves—the

hip curves being, however, still reduced to a minimum.

Some of the handsomest costume coats shown so far have, for example, a narrow and curving of back and front, though the sides are still comparatively straight. These sides, by the way, are the features

discussed, though they have not as yet made any definite claims.

A moderately long coat, if it is becoming, is the wise choice for the tailored trotteur, and a majority of these coats are cut quite low and finished with shawl or notched revers which may be faced with the material, a contrasting cloth, satin, cotton or moiré, the last named being especially favored. There are of course coats high cut, but the low cut model fastening with from one to three large buttons is extremely chic.

The skirt will probably have some version of the popular plaits, though it may, merely ripple gently, and it must clear the ground well. The French woman has at last pronounced emphatically in favor of the short skirt for walking.

The coat and skirt suit for practical street wear has a mighty rival in the trotteur frock with coat en suite or separate coat, and apparently this type of



CLOTH AND SOUTACHE.

of the coats in which the originality of the new models is chiefly displayed. The tendency toward lowered waist lines is often reflected here in hip seams running across the sides at a point below the hip curve as though marking a very low waist line. Panels of embroidery, braiding, etc., are in many cases run down the sides of the coat under the arms, ending low on the hip and suggesting the same lines as the hip seam.

Pockets too—big ornamental flap affairs—are sometimes set low on the sides, breaking the loose straight line or finishing a side panel. These pockets, the seamed sides and some of the sleeve effects are definitely Louis XVI, but the narrowness of the coat skirts suggests rather the period of the thirteenth Louis, and many of the up to date coat and frock costumes are of no period at all, mixing details at the maker's own sweet will.

The tailored trotteur suit of coat and skirt is scarier than severely plain. Few buttons are used as trimming this season. The coat, straight, narrow of shoulder, scant of hip, may be of any length preferred; for though a majority of the early models show very long coats, some of the most authoritative makers have displayed a liking for shorter coats, on the lines developed late in the summer, and even beleros and etons have been

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EFFECT IN STRIPES.

frock is to repeat in light weight wool and silk the triumphs it has attained in linen during the summer. Many of the chic linen models would answer admirably as models for the autumn trotteur frock, but they must be the linen models of the late summer, with long waists and added skirt fullness.

These frocks are built up on what the French call fourreau lines, with more or less suggestion of the princess, a suggestion often conveyed by princess seams in front and back or merely in the front, combined with long waisted side and plaited skirt arrangements. One of the sketches shows a good illustration of this idea, the princess front being combined with sides of cuirasse type which meet low on the hips, a finely side plaited skirt.

Other models have this princess line in front, terminating half way down the skirt or at the knees, where it joins

a group of plaits or falls over an entirely kilted lower skirt, as illustrated in one of the small cuts. This model gives, too, an idea of one of the new trimming fads, the use of broad velvet bands on cloth or silk. In this particular case the broad bands of the supplest velvet are very slightly wrinkled instead of being set on smoothly, but one sees again and again in the French models a broad velvet band set a little above the hem of the skirt and running round the sleeve somewhere between the shoulder and elbow. Tunic princess frocks, too, often have the bottom of the tunic turned up and faced with velvet, and velvet frequently forms revers or borders the low cut front of a bodice.

A delightful model sketched on this page was in silk cashmere, but would be charming in any light wool. There was a princess tunic draped lightly about the waist, clinging over the hips, falling about to the knees and opening up the sides. At a high girde line this tunic joins an overbodice, whose low cut V front is bordered by black velvet. An under bodice and under skirt are of the material finely braided all over in rat tail braid.

Another type of trotteur has a rather plain skirt rising a little above the waist line to meet a bodice of the material entirely covered with fine self colored braiding. This idea is not new, having been much exploited in connection with summer linens and tussors, but it holds over and slight variations give it originality.

A Fifth avenue firm of fashionable reputation shows a new trotteur model in a light weight wool finely striped in panna and black. The bodice has a front panel of the stripes used horizontally, and this panel widens toward the waist, finally running around to form a girde.

The skirt front has a corresponding panel of horizontal stripes which ends at the knees, where it meets a group of deep side plaits. The sides of the skirt are plaited narrowly from the waist line and a saash of dull finish black satin starts from under the bottom of the front skirt panel, passes over the plaited sides, runs under a few plaits at each side of the back and knots loosely in the middle back. A little piping of black satin and tiny guimpes of net and lace are the only other trimming, but the frock is eminently attractive and has already brought many orders for copies.

An extremely pretty model for soft stuff is the one of the sketch, with tucked up tunic skirt, draped bodice and wide velvet band across the bust—a touch of black is, by the way, more than ever desirable in every model. The sleeve of this model is of a class upon which many variations are rung, the close upper sleeve being cut in one with the shoulder and falling over a deep puff of chiffon to be gathered into a close cuff below the elbow.

Glove manufacturers are rejoicing in the number of three-quarter and elbow sleeves found among the dressy models exhibited by the great French houses, and while the long sleeve is the sleeve for the

tailored coat and for common wear and is used too upon a host of elaborate models there are certainly many more short sleeves than there were in the spring, and some of the most authoritative makers have frankly set the seal of their approval upon the reactionary move.

The lightweight jersey, chevrons and broadcloths are all used for the trailing frock, but there are many woollens, silk and wool mixtures and silks still lighter in weight and softer which are admirable for the purpose. Cashmere cloth is to be extensively used and certain silk and wool diagonals of which we have spoken before make up most attractively for wear with topcoat or coat to match. Silk serge too is liked.

Of all the silks offered for general wear the new versions of cashemire de sole are perhaps the loveliest. This material is perfection in its suppleness and its soft dull finish and in its present form it is an improvement over its first incarnation, having now a trifle more body without loss of suppleness and musing less readily than it did in its earlier phases. The plain silk is shown in a wonderful range of colors, and in addition we now have exquisite one tone faconné designs (all over figures woven into the silk with perfectly flat surface).

Some of these are wonderfully lovely. We remember especially one of deep amethyst tone, with a grayish bloom over it and with an interwoven scroll design wandering over its surface and hardly showing save in certain lights. Other silk cashmeres have more conventional designs—grouped stripes or little rings or dots, all in monotone, and these make adorable little short frocks for wear on the street under separate coats, though they are suitable too for more elaborate costumes.

These silks are expensive. So for that matter are all of the beautiful supple glossy stuffs now so modish, but they are woven in double width, so that after all \$20 or \$4 a yard is not a remarkably high price and many of the lovely silken stuffs are within that price.

The soft heavy crepes rank with silk cashmere in popularity and satins as soft and with a dull crepe finish belong in the group. Moiré has taken a new lease of life, and though used chiefly for trimming so far has an assured popularity. We have spoken of its use for collar facings. It is applied too in the same fashion as are the broad velvet bands already mentioned and plays an important part in the new season's millinery.

There are several kinds of the new moiré. Some have a decided cord, heavy or fine, with the watered design wandering over it. Other qualities are smooth of surface, very light and soft and have a changeable effect as well as the water weave. Exquisite color schemes are developed in this type of moiré and in the evening shades—a delicate grayish mauve fading into a palest rose pink, a pinkish blue and pale lavender, a creamy yellow and yellowish pink like the heart of a tea rose—and over all the shifting, gleaming, watered effect. There is too a moiré faconné, a soft, light moiré of beautiful lustre with monotone design running through it and the sheen of water over its surface.

These faconné and various brocade effects are being strongly pushed, but chiefly in monotone colorings, save where some gorgeous brocade is designed primarily for trimmings, coat linings, waistcoat, etc. One finds beautiful metallic brocades, grey and silver, violet and gold, green and copper, white and silver, etc., surprisingly light and supple and lovely for use under veils, chiffon or gauze or judiciously relieving plain material.

Appropos of chiffons and gauzes, they are legion and some of the most beautiful novelties are silk mousseline chiffon or silk marquisette striped or embossed in velvet—the velvet so light that the whole material is wondrously supple and clinging.

A charming thing in gauze has tiny beads strewn thickly over its surface, crystal or white, jet or black, etc. The beads are actually woven in with the thread, so that the material is durable, and some of the prettiest evening models we have seen made use of such gauze in combination with plain material. One particularly lovely black dinner frock was entirely of the jetted gauze with touches of black velvet and black chantilly. Black is evidently to be much worn both for day and evening, and, as has been said, at least a touch of black appears on almost every model. Note, for example, the mere wisp of black tulle on the corsage of the evening gown in the central sketch, a model of rose pink ninon and creamy guipure over rose pink satin.

The Latest Skirt.

From the Illustrated London News. The very newest Paris idea, the lavandière skirt, has a tunic apparently turned up in a few graceful folds just above the knees, coming down almost to meet the drapery is the long corsage, which over the hips is very tight fitting, cuirasslike.

These new corsages resemble the jerseys of some years ago. They fit as closely to the figure, but are different in that the figure itself is not the same. Old pictures of Mrs. Langtry (who introduced the jersey) show a tiny waist and a sudden fullness of the hips, whereas the new form of cuirass resembles in outline the princess robe of the present day.

It is moulded over the present fashionable corset, which suppresses the hips as far as possible, and makes the waist line graceful (ful) but slight curve set just a little higher than the natural point, instead of giving the considerable angle at the hips of the old fashioned long and close fitting jersey bodice. In the new gowns, as in the original jersey, the underskirt is laid in pleats, but now these cling closely to the form.



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WHAT WOMEN ARE DOING.

The Women's Educational and Industrial Union of Boston has added expert visiting housekeepers to its department of household economics. For a small fee the visiting housekeepers will drop in and set the machinery of the household running smoothly by exhibiting new equipment or giving aid and instruction in whatever branch mistress or maid may need it.

Mrs. E. G. Everbeck has won the prize offered by the Massachusetts Society of Beekeepers for the best honey.

The National Red Cross has met with such success in the last two years in teaching first aid to the injured to the employees of large corporations that it has determined to undertake the work on a much larger scale. It will begin with the United States Steel Corporation and will instruct more than 20,000 employees of that concern.

Miss Jane Wright of Cincinnati has been elected to take charge of the art library of Princeton University. She was librarian at the Cincinnati Art Museum and resigned to go to Princeton. The trustees of Princeton are said to have allowed the place to remain vacant for over a year because they were anxious to get a person who measured up in every particular to the standard which they had fixed.

Mrs. Emmons Crocker of Oak Bluffs, Mass., State vice-president of the Woman's River and Harbor Congress, was the only woman speaker at the National Irrigation Congress at Spokane. She had the chief place on the programme one morning when more than two thousand delegates from all over the world were present. She represented the General Federation of Women's Clubs.

Mrs. Bessie Laythe Scovell of Minnesota has completed a course of lectures in the summer schools for teachers in northern Minnesota. She was appointed by the State Superintendent of Public Instruction to give a series of lectures on "Temperance Science, Why and How." Mrs. Scovell is the president of the Minnesota Woman's Christian Temperance Union.

The Jewish women in Russia have presented their first petition to the Duma. In this petition they beg that legislation be enacted to prevent husbands from sending their wives a bill of divorce by messenger. As things are now a Hebrew husband can divorce his wife, with the consent of the rabbi, by giving her a bill of divorce. If the wife does not wish to be divorced she can refuse to take the paper and it does not become valid without her acceptance. When the bill is sent by a messenger the wife, not knowing what the paper is, has no means of protecting herself.

Mrs. Jules Siegfried of Paris is at the head of the Country Holiday Association, whose aim is to secure holidays for the working girls of the French capital. The principal beneficiaries of this association have been girls employed in various branches of the dressmaking trades and in the manufacture of artificial flowers. The wages for their work are so small that the girls instead of being able to seek rest and recuperation when laid off in summer have often to do without one meal a day in order to keep a roof over their heads. The wealthy women of Paris who are interested in the Country Holiday Association have not yet been able to purchase or rent a house in which to entertain the girls whom they send into the country. Instead they depend on getting places lent for the purpose. With the house given rent free the association guarantees to pay the railroad fares and the girls are expected to buy and cook their own meals.

Miss Helen Gould entertained 500 tenement mothers with their children at her country home the other day. The party was taken to Miss Gould's estate by the Volunteers of America, who supplied the transportation and lunches besides gathering and caring for the visitors.

Simmons College, Boston, is said to be the only place in this country where women can be trained to plan and manage luncheon rooms. The demand for such training is reported to have more than trebled during the last two years, as more and more cities and school boards are realizing the necessity of providing working girls and boys at school children with healthful midday meals.

In Boston the Women's Educational and Industrial Union cooperates with the school board in conducting luncheon rooms for pupils. The school board agrees to provide the room, equipment and a certain amount of care, while the union prepares and serves the meals at cost. The union pays the women who manage these luncheon rooms \$5 a week and their helpers \$3. They work on an average three hours a day.

THE TOAD AND THE SNAKE.

Wherein the Batrachian Shows Himself as Wise as the Serpent.

From the Charlottesville Observer. The following snake story was told some years ago by a reputable citizen of Anson county: Driving along a public road one day he saw a toad frog crossing the road at top speed—hitting only the high places and few of them. As the frog disappeared in the brushy undergrowth on one side a black snake in hot pursuit made its appearance on the other. The story teller followed the two into the bushes to see what the result would be. He had proceeded only a short distance when he found the frog at bay, facing the snake and with the latter circling about in the effort to make an attack from the rear. His frogship kept turning all the time, always facing the enemy.

The reason of this manoeuvre on the snake's part was that the frog had in its mouth, held crosswise and about the middle, a stick about the size and length of a lead pencil. The frog knew the snake could not swallow him so long as he presented such a front. The man watched the performance for some time and when he left the snake was still circling the frog and the latter facing its enemy on every turn.

